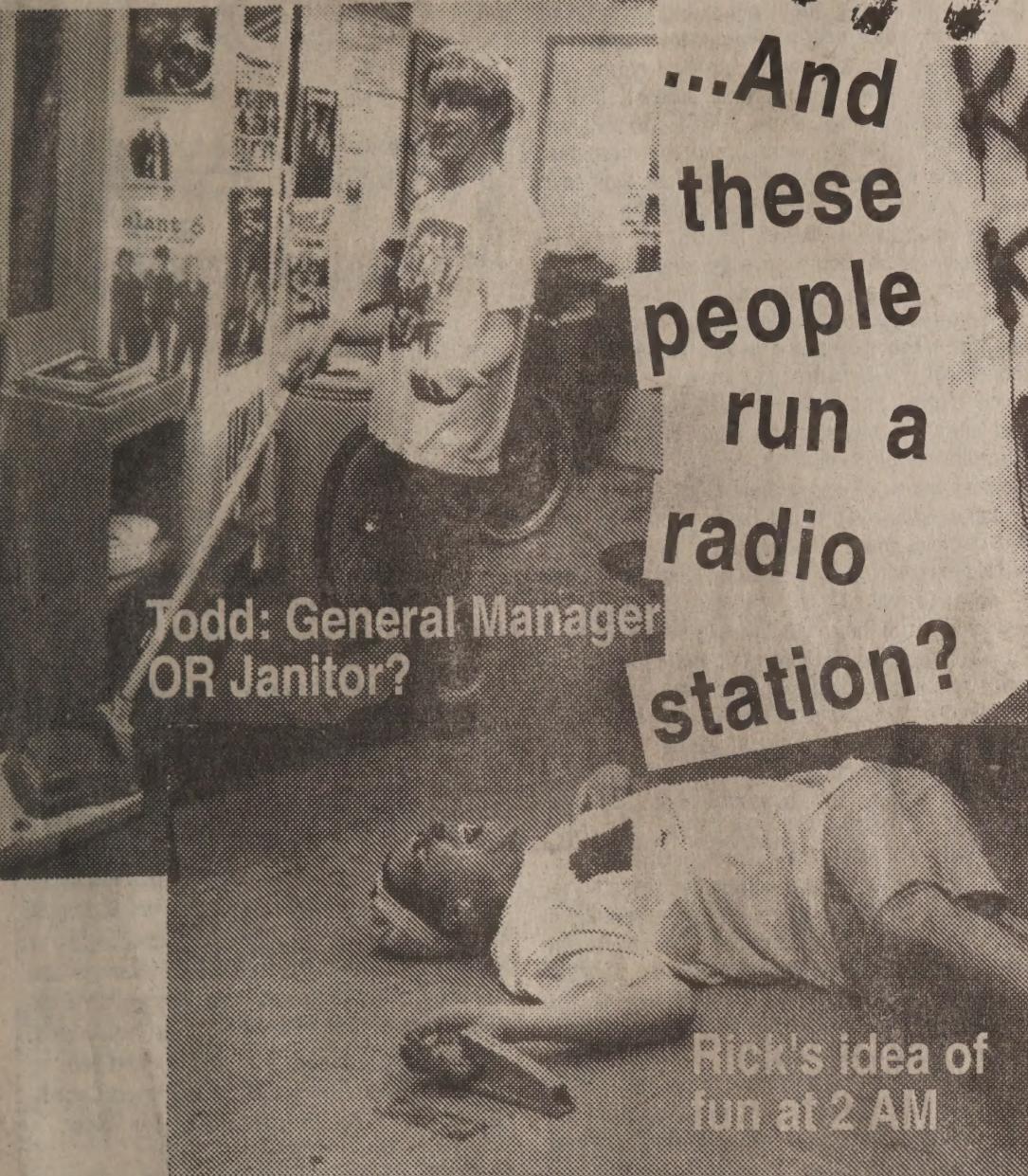


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# Kdvs



...And  
these  
people  
run a  
radio  
station?

Todd: General Manager  
OR Janitor?



Martin decides to  
redecorate the station



Rick's idea of  
fun at 2 AM

INSIDE:  
URBAN GEOGRAPHY REPORT  
REVIEWS  
KDVS SUMMER SCHEDULE!

davis, ca 90.3fm alternative radio for  
**Kdvs** the sacramento area

# from the desk of the general manager

Todd Urick

(DISCLAIMER: THE VIEWS OF MR. URICK ARE NOT THE VIEWS OF KDVS, KDVS SPONSORS, OR THE UNIVERSITY OF CALIFORNIA)

Howdy folks in radio land. Allow me to introduce myself; my name is Todd, the new General Manager of the valley's freeform radio station, KDVS. Things have been really shifted around at our home offices in the last month. Martin Buzak, the previous GM, is the newly hired Business Manager, and Rick Ele (that WEIRD-O deejay, hometown Travis AFB) took my previous position as Program Director. If you have never tuned into KDVS, tune in now because there is something for every member of the family. Whether your mom is into hardcore/experimental, your dad likes surf and rockabilly, little Susie likes folk and jazz, Billy is way into the blues, and the family pediatrician Larry enjoys thrash, IT'S ALL HERE. So switch off "The Wonder Years" or that rerun of "Diff'rent Strokes" (although the two-part episode when Arnold and Kimberly get abducted IS worth turning off KDVS for) and turn on and "prepare to be impressed" (FORD MOTORS, 1992).

We here at KDVS think radio shouldn't be for just money-makin' capitalists, elitists, and deejays training to be on big time radio. It is my opinion, from the smattering of approval displayed by the community, that people just have just lost interest in radio, using it more as sedating background noise in the car so we don't have to talk to our step-mothers (or boss, best-friend, or ourselves [we have to have something to keep ourselves from thinking]). Radio, although, happens to be just the perfect regional medium for open discussion of local topics, local music, and local news. And what have we done with it?... made it as non-regional as possible— like a copied network. That WACKY deejay you hear on XX-rock, oldies-XX, mediocre storm XX, vomit talk XX AM, is indeed the copy of same bad-humored guy with the same bad jokes as you heard on the mo(u)rning zoo show in Ann Arbor, MI. They play the same 2000 SONGS (notice radio stations will not only play certain artists, but will solely allow only a couple songs by that artist in the library). If that is not bad enough (a phrase I use in EVERY article when I start complaining, like EVERY article, hoping at least one person out there thinks, "Yeah, he's SOOO right, LET'S REBEL NOW"), the low-wattage educational stations in America are handed over to institutions training deejays for COMMERCIAL RADIO STATION JOBS. So what you get is someone trying to act like a fake chump over the air (and doing just about as good of a job- it's not hard to act superficial), playing the same god-awful tunes you heard on Corporate-XXX FM— gee, that's just what I WANT TO HEAR. Better yet, it's those lousy modern rock and adult alternative radio stations (like there's an

alternative to anything adult) who say they're playing fresh SWILL (3000 songs instead of 2000). Well SWILL is still SWILL, even when they give you a larger selection of it. COME ON FOLKS, GET WITH THE PROGRAM (so this is about the time you think, "Okay, Mr. Brainsurgeon 'n' thinktank, stop moaning and tell us the solution"). Well, wait, let me back up here for a sec and make an analogy (wait, this guy can actually make analogies, rather than just make linearly asides, ranting and raving about our menial existence). Years ago, you'd visit a different town than your hometown's and the people, grocery stores, and food joints there were a little different (like in Pennsylvania, they have BIRCH BEER and SCRAPEL). People were proud of where they lived, and if some outsider came into their town makin' a fuss at the local bar and mating with the local women (STOP RIGHT THERE, this was only a creative expression to give the story some wild west zest; I'm not a chauvinist), the townspeople were gonna go down to the quarry and bust his head in. That's because people felt at home in their own city because you knew Lester owned some stores, and Esther owned the restaurant, and everyone helped each other out and made sure that the place didn't go to pot. Nowadays, a faceless bunch of people from New York, Atlanta, or Japan (yeah, let's throw Japan in there to make this article more stereotypical and redneck (although New York is a given, anything from there is not like us nor do we care about)) own everything from the Video Tyme to the Quikk lube. So Joe Blow, who just moved up here from City of Industry, is not going to give one iota about dumping his motor oil from his FORD Tempo in the gutter, or ordering a water at Burger Tyme and filling his cup up with FANTA, TAB, or MR. PIBB at the all-you-can-drink beverage bar. It's all because IT DOESN'T MATTER, I'M NOT HURTING ANYBODY by stealing this COKE, THEY are only a faceless corporation trying to get my money. So Joe Corporate owns everything in our town (and he's laughing all the way to the bank, taking an escorted sports-fishing vacation with YOUR MONEY in New Zealand because you thought the Joe's Drive-Thru Espresso and Lube company, LTD. cared about you). I'll show them; I'll vandalize their store and show them who's boss. Better yet, who cares? I'm not from (suburb), Ca, I only work here and in a couple of years I'm retiring in Florida.

NOW the same goes for radio; it's gone to pot just like everything in our society just because we've lost that regional cohesion. It's gone because nothing here collectively belongs to us except our INTERSTATE FREEWAY SYSTEM. Therefore, this issue of KDViations is partially dedicated to the regional geography of the Sacramento Area.

Now what comes to mind when you think of Sacramento? Yes, the first thing is its spatial features, mainly, the miles of cheapest, low-density, stucco housing money can buy, the "California Dream" (count how many subdivisions of this name). What is the California Dream? Well, I hate to admit it, BUT YOU'VE ALL BEEN DUPED. The last thing I'd like to admit is some chump in FRANCE has got one over on me, a citizen of the Golden State (of coarse, in NAPA valley, we have perfect weather for wine grapes EVERY YEAR [sorry, but I can't hand a Frenchman the throne]). Maybe the thought has crossed your mind (gee...if I lived in England right now, I'd be down at the pub getting pissed, and NOT stuck in traffic on GREENBACK LANE while taking my FORD LTD to get a new distributor cap at KRAKEN...yeah...yeah..I GOT THE SHORT END OF THE STICK).

(CONTINUED NEXT PAGE)

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**KDViations** is a publication of KDVS 90.3 FM. KDVS is located at 14 Lower Freeborn Hall on the UC Davis campus, Davis, California 95616. Its non-commercial, educational broadcast license is owned by the Regents of the University of California. We operate at 5000 watts, 24 hours a day, 365 days a year. KDVS strives to bring a diversity of programming not offered by commercial radio stations to the greater Sacramento valley, including rock, jazz, gospel, folk, and experimental musics, sports, news, and public affairs.

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Feel free to call or write KDVS about sponsoring on-air programming. KDVS receives no funding from the national government and survives solely on a partial subsidy from ASUCD, local businesses, and you, the listener. We respect the individual listener and the community, and think radio should be for the benefit of the community, not to make money off the community. We are run by a core staff, and an all-volunteer general staff. Members of the UCD community and those abroad are welcome to volunteer and make a difference on the airwaves.

-General Manager

## INDUSTRIAL POINTERS 4 U

Some of you industrial fans may have seen this posted recently on the internet newsgroup *rec.music.industrial*. As a service to those of you who missed it, here is an industrial guide put together by my roommate. —Krista (Industrial Noise Control)

There has been some discussion recently on *rec.music.industrial* about what is and what is not industrial, e.g., haircuts, Bjork, etc. These are items that are not necessarily covered in the FAQ (Frequently Asked Questions) so I've decided to list some pointers which will, hopefully, serve as a guide to those with questions about the "industrialness" of different issues. I do not claim to be an expert on the entire industrial genre but I do consider myself to be somewhat qualified to provide some helpful hints...after all, I did see Ministry on their Twitch Tour.

So here's the list of pointers for all you industrial newbies and oldbies...

## 1. Is \_\_\_\_\_ (artist or band) industrial?

I have four criteria for determining whether a band is industrial or not. To be industrial, a band must satisfy one of the following:

a. Spell their name with a "K" instead of a "C" as in the usual spelling of that word. For example, Insekt or The Klinik. Of course, there are names that are spelled with K's that don't have "C-equivalents", e.g., KMFDM, and some names that are spelled with C's would appear inappropriate if the C's were replaced with K's such as:

Chem Lab	=>	Khem Lab
Christ Analogue	=>	Kchrist Analogue
Psychopomps	=>	Psykhopomps
Pitch Shifter	=>	Pitkh Shifter
Exorcist	=>	Exorkist
Revolting Cocks	=>	Revolting Kokks
(aka RevCo)		(aka RevKo)

b. Have a number (usually "23") in their name. Bands which satisfy this requirement include Front 242, Bigod 20, 16 Volt, Insight23, Virus23, and 1000 Homo DJs. Watch out for bands that try to appeal to the industrial crowd by slipping numbers into their names like Boyz II Men and 2 Live Crew...they are NOT industrial!

c. Being German...Yes, if you have a German name, or if you simply use the German equivalent for an otherwise English name, you too can be industrial. Let's look at some bands that have no choice but to be industrial simply because of their name:

Einsturzende Neubauten  
Kraftwerk  
KMFDM (which stands for...uh,  
something in German)

So, if you take a name like Boyz II Men, and convert it to "Junge Zwei Menschen"

you would instantly transform a lame-ass pseudo-rap pop group into an industrial juggernaut!

## d. Sample Hellraiser.

## 2. Is my haircut industrial?

This is a straightforward question with a direct answer...No! To be "truly" industrial, you must be a machine. I have worked in laboratories in both industry and academia and I have yet to encounter a machine or piece of equipment with hair. Now I am not referring to hair that is caught in a machine or hair that is drawn on or stuck to a machine, but the natural growth of hair from a machine itself. This may change in the near future as DNA-based computers make their way into the mainstream but for now, machines do not have hair. The next question is then can people be industrial? Yes, if they do not have hair.

Examples include Telly Savalas, Hugh (the Borg), Yul Brenner and En Esch. Beware, Sinead O'Connor is NOT industrial! So, if you do have hair and you want to be industrial, you must either shave your head or become a machine, both of which require skill and assistance from a professional...consult your physician.

## 3. Is Industrial the same as Gothic?

No, Industrial is BETTER than Gothic.

## 4. What foods are industrial?

None. Machines do not eat food.

## 5. Why should I believe anything on this list?

Because I saw Ministry on their Twitch tour, and I do not own any Boyz II Men CDs.

Acknowledgment: I wish to thank KDVS DJ Krista Fechner who is getting her Ph.D. in Nutrition for her assistance with pointer #4.

Greg Cardinale  
gfcardinale@dale.ucdavis.edu

## (CONTINUED FROM LAST PAGE)

But instead we think, "damn, it's all this NEW concrete, NEW sod, and NEW wood chips that make this neighborhood so appealing." All I can say is, hey chump, some land developer really pulled a fast one on YOU-- "Americans sure have it good...Those NORTHERN EUROPEANS [and I mean GERMANY, ENGLAND, FRANCE (okay, I'm feeling generous), and some other non-commie countries, BUT not SPAIN)] like living in ancient hand-carved stone houses with hardwood floors in the middle of a pedestrian city (they don't even own a car!). But I have it SO MUCH BETTER: A huge, STERILE, asphalt street, a driveway (parking lot) in front of my house (with the majority of space on the land to house cars), an unnaturally landscaped front yard (with a lawn so perfect YOU CAN'T WALK ON IT [now that's like being close to NATURE]), and a walled, locked-up back yard (so I don't have to see or talk to anyone). ALL THIS, and it's only five minutes driving distance to Burger King, a half hour to my job, and DEVOID of human-looking existence."

Where did someone give us the idea that stucco covered shopping malls, huge parking lots, and a house accessible ONLY BY CAR (an inconvenience before the auto makers told you that it was GOOD) was GOOD? Looks like your stressful lifestyle of commuting to your decaying neighborhood was all concocted as a ploy by land developers and auto makers to make money off you. THINK: If you had a well-built house that aged well in a close-knit neighborhood (by the way, any neighborhood designed around the car is destined to fail), and walked to your close-by job and Burger King, you wouldn't need to buy a brand new house every five years and spend \$500 a month on your car. Like I always said, "if you removed all the parking lots (FOR CARS), you'd eliminate most of the space between things, having no need for a car."

I can't get myself to think that the person who designed Sunrise Mall (OR ANY MALL) said to themselves, "Damn, now here's an architectural masterpiece that will last a lifetime [or a good 15 years]," OR, "These lava rock-landscaped islands really look natural in this huge parking lot." NO, NO! YOU CAN'T REALLY MAKE ME BELIEVE THAT! ADMIT IT, YOU GET PAID FOR THIS! YOU DON'T CARE ABOUT ME. SURE, YOU WOULD LOVE FOR ME TO BUY INTO IT: CHALK UP MONTHLY PAYMENTS ON A DIHATSU CHARADE, DRIVE IT TO YOUR MALL AFTER MY JOB AT McDONALD'S, AND PICK UP AN OVERPRICED "CALIFORNIA NATIVE" LICENSE PLATE HOLDER TO SUBSIDIZE YOUR DEATH CULTURE. IT AIN'T GONNA HAPPEN, BUB.

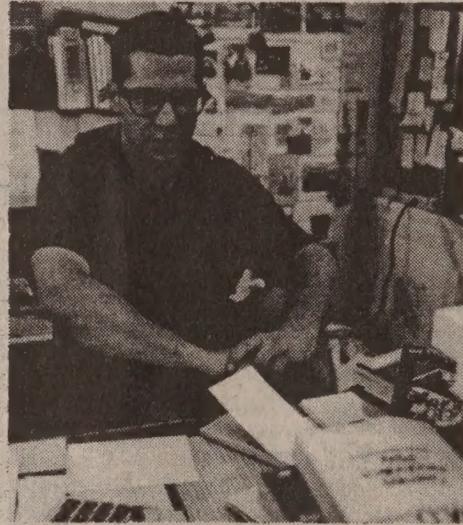
# Sac Regional Pride

by Todd Urick

Greetings from behind enemy lines here in Yolo County. Yeah, I'm from Davis territory, home of fascist cops, bike police, and smart people [sic]. The city of Davis does not like to consider itself a suburb of Sacramento, but as a separate city. There are happy people all over the place, filled with (Davis) regional pride. They are proud to live in a mall-free community where there are trees, bikes, usable public transit, parks, and people that care; for that reason, there is a deficiency of angry, pissed-off kids, that would be prime candidates for the future punk rockers of America. I've been thinkin' lately 'bout this whole "regional pride" thing. A trip to the Pacific Northwest got me fired up because there's so much damn regional pride there- "Portland.. blah blah.. Olympia.. blah blah" is all you ever hear. Sure, the water and air are clean up there, their cities kick ass over any California city, the people are nice, there's minimal crime, it's green, the bands are cooler, there's no sales tax in Oregon, and there is a sense of community- BIG DEAL! But what about Sacramento? Well, I haven't always lived in Davis. A couple years ago I lived in Roseville. The whole Roseville pride thing was that it was home of this universe's biggest auto mall (although rumor was Mars once had a bigger automall until the planet was poisoned by auto emissions and everyone died). I guess I have to hand it to the Rosevillians (meaning one who lives in Roseville, takes two showers a day, has a three car garage, and commutes to the JJ North's all-you-can-eat Buffet on the weekend in the Lincoln Towncar) for having the guts to plow down those acres of virgin valley oak groves to put in the world's biggest parking lot (I, not being impressed as the city of Pinole's triple left turn lane onto Appian Way kicks Roseville ass in feats of creating the ultimate death suburb and destroying what's left of our pitiful culture thing. But I'd give Roseville the "largest sidewalk that nobody ever walked on" in Orange County's Destroy Public Morale Award five years running). No, but seriously, if you don't live in Davis or Roseville, what kind of pride do people in Sacramento have (or should I say, Sacto County)? People from the Bay Area and Southern California just make fun of us and proclaim that we're just a bedroom community (I use the word community loosely, and yes I am offended by this [I'm sure if any Joe Blow from Daly City took an honest look at "The Marconi Curve" he would see just how urban we are]). That's fine, because us Sacramentans can always (and safely assured, always) make ourselves look better by making fun of the folks in Antioch/Pittsburg (which, IS in the Bay Area (SLAM)-- and sorry, Antioch, no offense, at least you're not located in El Salvador). Heck, and it's always safe to make fun of people from New York because they talk funny, think they're so cool, urban, and...ah, damn they're probably freezing to death waiting for a taxi (there I go again about N.Y...). But is this how Sacramentans make themselves feel proud? Say it ain't so Jack. This is California, home of the "Welcome to California,

now go home" bumper sticker that sparked the war back in New England while they were shoveling snow in the 80's (now don't think this has all gone to my head, I used to live in Flint, Michigan, and I'll tell ya, those people could kick our asses (especially my ass when they've figured out that I helped out in this Yolo County Pride thing, and sent them those dirty David Lee Roth "Wish you were here in sunny California" postcards)).

No, Sacramento pride is more than just deciding which Taco Bell you've decided to eat at tonight. It's something more deep-rooted, going back to the gold rush days when our greed for money, land, and strip-mining, defined the spirit of Sac, and what was to come (and, boy, they had no idea what utopia was to come: miles of hot asphalt, a couple of polluted air force bases, Del Taco, Kmart family dining, and "The Marconi Curve" (Did I already mention that? I'm running out of landmarks)). This and more is the basis for my story, a pilgrimage across the Yolo causeway for the "Tour de Sac". It's called "Suck on this Coffee-Drinkin' Weaklings from the Northwest, This is Sactown" (Yo, yo, boyeez).



to 80, and I-80 to Business 80 so the damn skiers driving up from the Bay Area to Tahoe would be diverted around the central city so those Friscans could talk more shit 'bout how barren Sac was when they passed through it. It also gave the Capitol City less freeway numbers to make us look like a smaller city. Business 80 is not even a good description of a FULL ACCESS FREEWAY (Yes, Like L.A.) Bam! Shortchanged again!

Then we get to downtown (or midtown), the only livable place in Sacramento. Downtown includes that place we call "da Capitol" of California (don't look at me, I thought Monterrey was the cap). Without it, we would have ended up like Stockton (I sincerely do have to apologize again guys, I'm not making fun of the Stock-town boys, I'm just stating a hypothetical FACT). Beside the capitol is the K street mall, home of the newly renovated downtown plaza (refuzn' to capitalize the title due to its unworthiness). The downtown plaza is a stretch of K street that was turned into a suburban-like mall in hopes of attracting all the rich kids who live by Folsom Lake to participate in the Downtown Pride. Adjacent to the mall, and across I-5 is Old Sac, which used to be a skid row, but now a tourist trap. Cheers to the downtown folks on this one for restoring/rebuilding Old Sac and not making it the Old Sac Mall (although if the technology was possible, Pete Wilson would put a dome over it and air condition it, with a beefy surcharge at front to keep those pesky West Sac types out). Also, I like the stretch of I-5 by downtown because it is lowered and has cool concrete walls; for 45 seconds you feel like you're driving through genuine urban territory.



(Left) Scott at his job at Time Tested Books.  
(Above) Todd browsing through RECORDS at Spirit Records in Rancho Cordova

Our Sac pride tour starts in a town that is not Sacramento, or in Sacramento County. Yolo's newly incorporated West Sacramento (right across Sac's Tower bridge (a scaled-down, lack-luster version Golden Gate, yet with LESS frills). West Sac is home of industry, and home of the Port of West Sac (my third favorite port, the second being Stockton's (oh, no, I'm not going to even bring Stockton into this), and the first being every other port in the (first) world). Other than that, West Sac was short-changed (don't get mad at me West Sac folks, it was Rand McNally who forgot to make the designation of the Broderick and Bryte districts, and in my opinion, you both forfeited the names when you incorporated!). Originally, W. Sac, housed the 80/880 interchange (which horribly sliced the city up). If that wasn't bad enough, the State changed I-880

Dropping by downtown I talked to midtown expert Scott Soriano of Time Tested Books (plug: the largest selection of anarchy-related books in the Sacto area). Overcoming the regional tensions between us is always on my mind (strike 1: he hates Davis, but let me reiterate, I have minimal Davis Pride. strike 2: he typed a great article bashing News&Review for our last program guide in which the article wasn't run (hey, I'm sorry, I wasn't the Publicity Director at the time, it wasn't my fault!). strike 3: I mention Los Huevos' "Chicken Pot Pie" song (almost cliché-like (Scott sings for LH)) every time I talk to him). For Sac, only midtown exists. And it should, since midtown has beautiful shade trees, Victorian mansions, and subsides on a grid street pattern mimicking the spatial equality of a Speculators' Town first typified in America by the design of Philadelphia

by William Penn. It is also the home of "The Loft/The Hindenburg" (Sac's down-scaled version of SF's The Epicenter Zone plus Berkeley's 924 Gilman Street rolled into one), the only place to find cool punk rock records (run by punk entrepreneur Scott). When asked about all the whiners/traitors from Sac who jumped ship to move to Portland, Scott said, "Ah, they just can't take the heat" (which is a weak response from Sac's punk authority; the better response would be, "oi, those poseurs, traitors; I will personally hunt 'em down and have them beat up by my friends in the band (Boston's Slapshot)"). And then there is the Sacramento Skyline: WEAK. The Sacramento County Jail. Grain Silos. Empty Office Buildings. Let's keep our fingers crossed that the edge city of Concord, CA will not surpass us (Oops, this just in, Rick told me IT HAS).

Moving on to the South Area is Land Park, which is pretty cool, and South Sac, the mistake that continues until today. South Sac happened to evolve when they built the lowest quality track housing, threw in some walls, and paved everything else. It's the only place where the newly completed track housing should be condemned as a mercy killing. EL FIN.

Moving on towards the Arden-Arcade district we get to the home of Watt Avenue. My dad used to live off Watt, and being a kid at the time, I was REALLY impressed with how many AM/PM mini markets were on the street (this is the point in the article where Todd becomes tired and depressed, and wants to wrap things up before all Sacto outsiders soon find the sad truth about our city (It's not as bad as you think, at least we're not Dallas-Fort Worth)). Okay here's the lowdown summary: The Arden area is home of the Arden-Fair Mall, once the biggest dive (as I liked it), now the klass of Sacramento (the high rollers, after eating lunch at The Sizzler (Cheezer's on Fulton for us cheapskates (NOW THIS IS WHERE I DRAW THE LINE, not only can us Sacramentans not find an edible by-the-slice pizza place like Fat Slice in Berkeley or Rocco's in Portland, but the franchise is named Cheezer's, the lowest of all the food chain names)), strut on down to the Arden Faire to peruse the mall, and later top it off right with an espresso nightcap at Exxon). After Arden Way, some Rocket Scientist (A native of possibly North Highlands) went ahead and developed the "The Alta Arden Expressway." Now someone was thinking, "Damn, since Arden Way is not ugly and slow enough, we'll make another street, just as wide, ugly, and NOT FAST; then we'll use the word Arden (in lack of a better name like Twin Oaks, Fair Oaks, Oak Park, Live Oak, or Oak Tree), and tack on the word EXPRESSWAY (a common fallacy in Sacramento, starting with the 65th Street Expressway, is thinking that there is some fast-paced urban skyway panacea between the place you don't want to be and your house (SEE Sac Dictionary under "cross-town freeway" or "disappointment").

Moving on to Carmichael, birthplace of the Crestview Shopping Mall parking lot, I can't think of anything. But be sure to check out "Au Chop Chop" (very bad Oriental fast food place turned very sour), and Rally's Rallyburger Combo (under 2 bucks). Checkout Sac's widest freeway location (7-lanes, one-way!) by the Auburn Blvd freeway (yes a damn freeway dedicated for exiting on Auburn!). OR, be the first one to park your car and purchase a ticket to ride RT light rail ALL THE WAY to Rancho Cordova. Visiting nearby Rancho Cordova (birthplace of punk rock band The Yahmos), there is more of the same.

There is, though, suburban Sac's only cool record store there, "Spirit Records" (Hey, complementary plug for you, Steve). I was impressed with the "K" records 7" section (7 inch records folks!), and this customer music computer Rick and I tried to stump by typing in obscure bands in to (It actually had information on Screeching Weasel and Sicko). Contact the Yahmos for more than enough material on Rancho.

Now for the mecca of Citrus Heights: once living so close to the Heights, I picked up on the various fixes of free-form zoning. Basically, there are mini-subdivisions, next the mini-malls, next to family farms (...that will be eventually be bought to put apartments on). There are no actual boundaries of where these unincorporated suburbs blend into each other, yet the people in Fair Oaks (south of the Heights), make it clear that they don't live in the Heights, they live in the classier "Fair Oaks" (which sorta does have a downtown). Their pride comes from the fact that they cut down less of their oak trees and have more hills than the Heights. Cruising by the various faded blown plywood duplexes (with every other house with a Camero up on blocks), you will eventually make it to the life of the city, downtown Citrus Heights. Located at Greenback and Sunrise, you have beautiful Sunrise Mall (uncool hangout now since Arden Fair reopened), Marshall's, Ward's (hey don't knock Montgomery Wards, I bought a great flannel there 3 years ago for pretty cheap), and (get this) two separate Macy's (one Female Clothing Macy's, and one directly across the street (10 minute parking lot commute) dedicated to pots and pans, and ah, some men's clothing). My favorite part is the Sears parking lot with no cars in it that IS SO FRIGGIN BIG nobody in their right mind would walk across it (although my friend was getting a stereo installed in his car (using some inheritance money) at the Good Guys, and we wanted to walk to Burger King, all the way across the Sunrise Mall parking lot. We had to hop three parking lot barrier fences, and trek across the barren lot in hundred degree temperature; we almost died). Talkin' more smack about the Heights, there's the abandoned "Birdcage Walk". Outdoor Birdcage Walk was supposed to simulate the outdoor shopping experience (and by the way, I hate it when people spell it "shoppe"; is that supposed to add klass?). Now, walking around Birdcage the only people you see are security guards, suburban puberty punks, and modern rockers. There is a dollar theatre, a cafe that people loiter at, and some eerie background music echoes through the ghost mall.

At the final edge of the suburban sprawl is Roseville and Rocklin, two cities that are desperately trying to fill the gap in between each other. Each have their version of hell, but lets center on Roseville. They have so much money rolling in, but they refuse to start up curbside recycling, and refuse to invest any money into urban renewal for their old downtown. In the Southern California vain, they chose to widen every road, and create the future of car-only gridlock traffic. Gee, thanks thanks for being the next innovator in stupidity. I guess it doesn't matter, in ten years Roseville will be just another Carmichael, with abandoned parking lots and all the fixings.

I'm sorry I left out some other places like Del Paso Heights, North Highlands, and Orangevale, but its all the same story wherever you go in Sacramento: it's all out-of-town land developers trying to make fast money selling cheaply made houses in non-functional neighborhoods. These houses that fall apart in twenty years and become slums since the neighborhoods were so poorly designed and zoned around car-only environments. Interestingly enough, when you design a neighborhood around a car, it never becomes a neighborhood, and people don't become attached to it, and don't care about it; they just move on to something nicer, a sterile new subdivision surrounded by the American outback. One day, maybe in my lifetime, people will realize that there is no more open space, and America will be one poorly planned, decaying megalopolis.

Getting back to the Sacto pride thing, okay. What makes us different from all those Northwesterners? It must be KDV. One thing you don't have in Seattle or Portland is 24 hour alternative station that kicks ass.

2



3



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- (1) Parking Lots all the way to the horizon (Roseville, Ca). Is this supposed to be utopia?
- (2) A new suburban housing development wasteland (no people outside, lots of pavement)
- (3) A sensible approach to a new housing development, this one in Suisun has Victorian houses with front porches, narrow streets, and garages IN BACK.

# Social (Punk) Geography Report for the KDVS Listening Area

by Rick Eie

During an impromptu interim show, Todd and I were taken back by the fact that this station is located in *Davis* of all places. You probably haven't given much thought to this simple fact, but try to consider this: Davis is an ideal community for raising well-educated, law-abiding, overall-mentally-and-physically-healthy kids. Environmental stress is very likely lower here than in any other California city (in California, city is defined as any municipality with a population exceeding 2,500); automobile traffic is easily manageable, you can breathe freely downtown without choking on noxious exhaust fumes, and your neighbors never crank their volume knobs past level five because of the strict noise ordinance. The conditions here in Davis are simply not conducive for punk rock to happen, and yet, KDVS provides a true reason to rejoice for those punks in the Sacramento Valley who are fortunate enough to have found us. It sure seems strange that this kind of station didn't come together in a place like Berkeley, Portland, or Seattle, where punks are so conspicuously numerous and scenes are so established. Actually, don't just contemplate Davis; with a punk twist, let's try to make a social area analysis of the entire KDVS listening area. (This is a plan Todd and I conceived while sitting in urban geography class during winter quarter.)

The U.S. Census Bureau recognizes five metropolitan statistical areas (MSAs) within the broadcasting range of KDVS—Davis-Woodland, Sacramento, Yuba City, Stockton, and Vallejo-Fairfield-Napa. Although our signal is not strong enough for antennae in Napa or Vallejo to receive our transmission, listeners in Dixon, Vacaville, Fairfield, Suisun City, and Cordelia can tune us in with little trouble. All of these MSAs come together to comprise the nation's nineteenth largest radio market. What's more, it's probably the nation's twentieth largest punk rock market (Austin and Portland are smaller radio markets, but there are more punks per capita; Phoenix is a larger market overall, but there are not as many punks). If it wasn't for KDVS, would the Sacramento area still be in the top twenty of punk markets? Despite the burgeoning scenes in the Las Vegas, Albany-Schenectady-Troy, and Poughkeepsie-Orange County (NJ) MSAs, I feel that if KDVS didn't arise so anomalously in Davis, it would have begun somewhere else in the Sacramento area. Todd and I trekked around the entire listening area—visiting four of the five MSAs within our broadcasting range—and determined that the geographical phenomena in the area encourages the proliferation of the attitudes which are pervasive among punk rockers; furthermore, the phenomena prevalent within distinct subregions of an MSA helps determine what kind of scene exists there (that's my thesis).

On our quest for the origins of punk rock sentiment in the Sacramento area, our first stop was the area known as Mid-Town Sacramento. This area is bounded by 15th Street on the west, Business 80 on the south and east, and the American River on the north. It is easily

Sacramento's most charming sub-region because of its many bungalows, shaded streets, and friendly sidewalks. Although it is downtown (located in the frame of the CBD or central business district), the pace of life in Mid-Town is much slower than in almost any other part of town. Thus, it is only fitting that it is not home to Sacramento's breakneck-speed hardcore bands. Rather, Mid-Town is renowned for spawning so many goofy bands who write inane songs during states of inebriated stupor. Not all Mid-Town bands have that trademark Very Small/Too Many sound (e.g., Sewer Trout, Pounded Clown, The Lizards); but Mid-Town bands are never too serious. Amphetamine Reptile couldn't find any bands there that would suit their label. Though Los Huevos is not a "goofy" band, they do have a healthy sense of humor. As a rule, Mid-Town punks see a great deal of eccentricities on the sidewalks of 21st and J Streets, and this is why their songs are always honest and fun.

Our next stop was the socio-economically depressed area known as Oak Park. This neighborhood was unfortunate to be erected at the edge of the inner city. On account of this position, upwardly mobile Sacramentans during the prosperous '50s and '80s jumped from the inner city (Mid-Town) to further outlying neighborhoods in Carmichael, Del Paso Heights, or Fair Oaks. Investors began to ignore Oak Park, and thus its decline began early. Even as the quality of life was still improving in other parts of Sacramento, Oak Park was getting a headstart on the urban decay process that would eventually plague all of Sacramento. Today, all of Sacramento is a giant, sprawling crap-o-polis, but Oak Park dubiously qualifies as the absolute worst place in which to live in Sacramento. Well, actually, this is all according to the opinion of the average (white) citizen (who is scared of Oak Park and Broadway Street in general), but Oak Park is actually quite hospitable to punks. Although it is not home to any bands that I know of (and my knowledge is admittedly limited), it is ripe for an invasion of eager punks. For one thing, rent is very low in this neighborhood. An entire three-piece band can rent a dilapidated house and split the rent amongst themselves and their girlfriends (it's the '90s y'all) and perhaps a few other people. Each person would pay about \$100—which is perfectly within reach for all but the most gutteral of punks—and voila, you can rehearse for free in the basement. As a bonus, the area is so depressing that all you have to do is look out your window and you get instant song ideas. You can sing about alienation and sound like Jawbreaker. So, what about it emo-punks? Be the first to move to Oak Park and start the Sacto-Emo scene. You can even find an authentic emo wardrobe at the gargantuan Oak Park Goodwill Store. I'm sure they have a large selection of emo jackets.

From Oak Park, we traveled east on Broadway all the way to its terminus, at which we turned left and continued until we came to Folsom Boulevard. We continued in an easterly direction toward

Rancho Cordova. On the way, we passed one of Sacramento's few good all-ages punk venues, the Cattle Club. The Cattle Club is located among low density light industrial and warehousing developments. It's a good area for disposing the dead bodies of people you have just murdered because there are so many open lots with high weeds and grasses. However, this is still a prime location for the Cattle Club because it is approximately equidistant from the burgeoning punk centers of Mid-Town and Rancho Cordova. Since punks typically pile into a rusty klunker five or six at a time, it is important for any owner of a punk venue to locate within close proximity to the major punk clusters within the overall market. (This is what most geographers call "centrality.") And, because Folsom Boulevard is an easily accessible arterial thoroughfare, punks from the furthest suburbs—who typically have more money with which to afford cars and petrol (and therefore have no real reason to participate in the whole punk experience other than the fact that they like the music and the attention they draw from reactionary suburban frontierspeople who cannot conceive anyone with a mohawk as rational—let alone any woman with double-pierced ears)—can easily find the Cattle Club. Bearing in mind the marketing principle of central place theory in mind, I must say that the Cattle Club could not be in a better location. Plus, the area's element of danger works to the club's advantage. My friend Phil's car was stolen from the parking lot about a year ago (the '74 Corolla was later found with the alternator, steering column, and starter missing). Once again, this just gives the area punks instant song ideas, and it also allows for punks from various distinct sub-regions to unite and bond. This is one of Sacramento's few true punk "fixes." (A "fix" is a place which is idealized as a great place to be. People who are big into glam rock might consider Skip's Music as a local fix. The opposite of fix is a "break," which serves as a rift between people. Neighborhoods separated by railroad tracks are often very different from each other because of the effect such a break can have.)

After making a brief stop at the Cattle Club, we continued down Folsom Avenue until we came to the original stomping grounds of the Yah Mos, Rancho Cordova. The only thing about our visit to Rancho that left an indelible imprint on my mind was the fact that the Employment Development Department (EDD) office was located in perhaps the poshest shopping center we visited that day. Unlike virtually every other shopping center in the Central Valley, not a single storefront was empty in this stucco monstrosity. This would indicate that this neighborhood was not at all wracked with unemployment; therefore, it does not seem fitting that the EDD office should be there. According to the marketing principle of central place theory, the office ought to be near the people it serves. Rightfully, it ought to be in a depressed neighborhood. (Actually, the EDD office which serves Oak Park is located about two miles east in a neighborhood that seems perfectly habitable by Sacramento standards.)

Rancho Cordova is a sprawling suburb where the pervasive architectural theme is bland uniformity. Everything is located in clusters—tracts and tracts of stucco houses, many large stucco shopping centers in one area, many large posh stucco apartment complexes (to be found south of Route 50 on Data Drive), and a vast expanse of

auto wreckers and dismantlers (perhaps the result of special-use zoning). This type of uniformity and monotony provides something for youths to rebel against. One unfortunate thing about a city with so much uniformity is that there are very few venues at which to play; the only place punk shows are regularly held is a dance club called the Soundwave. Thus, it is a largely unknown fact that there are so many good new bands in Rancho Cordova.

After exiting the parking lot of that posh shopping center, we proceeded north on Sunrise Boulevard toward the white-bread communities—Fair Oaks and Carmichael. Here, youths may also have a backlash toward the blandness of the suburban landscape and lifestyle. Further north along Sunrise Boulevard was Citrus Heights, home of the now disbanded Drags (famous among KDVS DJs for their bombastic "I Wanna Be a Carny"). Citrus Heights is where the suburbs meet the un(der)developed frontier. Thus, there is the likelihood for a preponderance of raunchy trailer-punk bands such as The Drags to form. There can also be a healthy contingent of the suburban rebels who show signs of an advanced state of the suburbs-suck-syndrome. Indeed, virtually all suburbs are destined to fail (with the exception of places like Beaverton, Hillsboro, and Gresham, Oregon, where suburbs work in conjunction with the central city to insure that the entire metropolitan area is safe from the onslaught of social and economic decline) because they undermine the social fabric by increasing social distance not only between racial groups, but even of next-door neighbors. Once a suburb's economy becomes crippled, the residents there begin to focus on preserving what they have managed to claim for themselves, and so they begin to distrust one another. As the economy erodes more and more, people's distrust of one another is heightened by the justifiable need for distrust (for an undeniable criminal element evolves). Suburban rebels from scenes like these are often prone to come together in hate-filled hardcore bands. As evidenced by New Jersey (the least liveable state in the Union), hardcore is so often a reaction to the hopelessness of the band's environment. In Citrus Heights, that environment is pretty bleak and hopeless. No city I've ever seen (with the exception of San Bernardino) has been so grossly overbuilt. The Birdcage Walk—which was probably a nice place when it was built—is now two-thirds vacant. When it was full, there certainly must have been employment opportunity for every teenager during the summer months. Now there is very little opportunity, so kids have to cheat and steal in order to get what they want. In such a bleak environment, "white trash" often revels in their state because they see no better lifestyle. Their station in society becomes established, and that is why the Citrus Heights "trashcore" scene is so established. We continued to Roseville, where I saw more of the same phenomena I noticed in Rancho Cordova; only this time, special-use zoning encouraged the notorious Auto Mall.

After taking a look at Roseville, we headed down I-80 to Solano County. Our first stop there was Dixon—the home of two Food and Liquor Cheap! stores. The freeway-oriented of which is home to the most ridiculous landmark of Solano County, Dixie the Dinosaur. The town of Dixon is not home to any punk bands as far as I know;

there are actually only a few listeners there who call our punk radio shows. The reason I feel Dixon is relevant to punk rock is how physical blight—when a site becomes vacant because it is so ugly—has made Dixon a place ripe for a cool punk venue. At the corner of North Jackson and West E Streets, there are two very large industrial shacks which are made of corrugated metal. They have been inactive since I first noticed them two and a half years ago, and one of them is now for sale. Due to their immense size, the better known bands can draw huge amounts of devotees to their shows. Plus, the sheet metal walls can allow for industrial and tribal bands such as Babyland and Crash Worship shoot sparks and flames into the air. This is why blight is good for punks: the more square footage of commercial or industrial space that no one cares about, the greater the chance for a new place to see cool shows.

The next town along I-80 is Vacaville (also known as "Lack-of-Thrill"), home to Skeptic, the Tijuana Gassers, and Sporadic Psychosis. In past decades, Vacaville had an inferiority complex because its population was much smaller than that of its sister city, Fairfield, and it lacked a mall. Now, however, it is home to the largest expanse of factory outlet stores in California. As if this didn't offer enough opportunities for bargain hunters, Target, Wal-Mart, and Sam's Club have all congregated next door to the Nut Tree Factory Stores, making for one continuous stretch of strip malls over a mile long. It's like some kind of suburban fairyland out there, for there is even somewhat-of-an-amusement-park (the laughably unsuccessful WOZO human labyrinth and adjacent "family fun center"), some upscale dining, and the makings of a future auto mall. There is



Vacaville's waterfront.

trees. People seem to be moralistic and neighborly. Anywhere else in Vacaville is as bland and uniform as Rancho Cordova or Roseville. (In the area known as Browns Valley, houses come in two colors—beige on the east, terra cotta to the west.) Bands like Skeptic are likely rebelling not just against their parents, but also against their parents' decision to buy a home in one of the faceless new tracts of samey domiciles. Even the name Skeptic may indicate the bandmembers' feelings about where they think the town is headed. (To the same fate as Citrus Heights? Well, at least Vacaville is incorporated.)

Fairfield is where the Sacramento Valley ends and the Bay Area begins. This automatically makes Fairfield cooler than any city previously mentioned, even though I can't think of any bands that are from there. In the very urban-esque downtown, there is a cool venue for punk shows called 533 Madison. Some people ridicule it and say that it is a blatant rip-off of 924 Gilman. However, it is just a little white house. They have no other choice than to name it after its address. I applaud what they have done and recommend that you see a show there to help support an incipient punk scene.

Also worthy of mention in our survey of the punk geography of the KDVS listening area is Suisun City—easily the most urban of all the cities in our broadcast range. In downtown Suisun, you will find one-lane, one-way streets with large Victorians (some of which have a haunted look). Front yards are extremely minimal and side yards are non-existent. This area of Suisun is just as dense as any neighborhood in San Francisco. While in the past its image was marred by violent crime, it has become a very nice downtown with plenty of punk appeal. (The waterfront park reminds me of Portland.) It may not have a record store or a punk venue, but it is ripe for punk enterprise. Todd and I are sure that there is a large enough market in Suisun (and in adjacent areas of Fairfield) to exceed the threshold for a decent record store such as Sacramento's Hindenburg. In fact, we saw an authentic punk (complete with a mohawk and drab, unwashed clothes) hanging out at the railroad tracks which provide a break between the urbanity and the marshes. He complained to us that there is nothing to do in Suisun. He already has a topic for a song.

So as you can see, the reasons for punk rebellion exist everywhere in the area except for Davis. One would sooner expect a station like this to come about in Suisun. No matter how punky the bills are at the Davis Teen Center, half the teenage crowd looks as if they're modeling Kim Gordon's newest line of indie-rock fashions. (Rick E., the PD, can be caught on the air every now & then talking about Volvos and Portland-ed.)



Rick in Oak Park.

even a Motel 6 there in the middle of it all just in case you can't experience it entirely in one day. This area has not only hurt the profitability of the K-Mart across the freeway and downtown Vacaville (home of a now defunct discount movie theater where The Adolescents once played a gig); it has also severely hurt the Solano Mall in Fairfield. Now Fairfield is the town green with envy, and Vacaville is the reigning champ of sprawling suburbs.

Central Vacaville is actually quite charming. It looks a lot like Davis except that the streets don't have bike lanes. The houses all have front porches, large windows facing the streets (which do a great job as a crime deterrent), and shady



"This isn't the eighties, man. Marketing research has shown that the 'drunken staff' image is indeed not good for the station" - General Manager

"Punk and thug run for over 25 years"

# KDVS 90.3fm Alternative Radio Summer 1995 Schedule

Davis, California 5000 Wts Request Line (916) 752-2777

Monday Tuesday Wednesday Thursday Friday Saturday Sunday

12:00am

Travis  
Is That Jazz?  
JAZZ

Megan  
Oh Bite Me, It's Fun!  
PUNK/ROCK

Mike G  
I'm Punk, You're Not.  
PUNK/Oi! Oi!

Dam Sprinkle  
kinflute Blues  
RO/ EXPERIMENTAL

Rick Ele  
Seconds to Last  
Punk/HC/ARTPUNK?

The Pirate of the  
High Frequenseas  
Kickin' Da Phat Beats Bi-Hatch  
PUNK/METAL/THRASH/HC

Punk Roge  
Neonate-New Life  
PUNK/HARDCORE

3:00am

3D  
Get Slapped With The Funk  
FUNK  
alternating with  
TBA

DJ Karen - Frozen Tapioca  
INDIE ROCK  
alternating with  
DJ K LA Boss  
Up from the 36 Chambers  
HIP-HOP

DJ Sub G - Totalitarian  
Tempermentation  
PUNK / INDUSTRIAL  
alternating with  
Ted - Music High  
TECHNO / AMBIENT

Iff-Raff & Ski  
HIP HOP

DJ CARL  
Coffee, Doughnuts, & Indie Rock  
INDIE ROCK  
alternating with  
Chris  
The Rovop Pre-Game Show  
ECLECTIC

John a.k.a Malaclypse  
John's Fat 3 Hours  
alternating with  
Nix  
"The Pre-Pube Puss Show"  
ECLECTIC/INDUSTRIAL

Jeremy  
Yet Another Industrial Show  
INDUSTRIAL/ECLECTIC

6:00am

Javan  
Ital Music From  
Yard & Abroad  
REGGAE

Jay Estabrook  
HIP HOP  
alternating with  
SZSPICE  
AMBIENT/TECHNO

Mr. Wagman's  
Neighborhood  
Where Morning Becomes  
Eclectic  
ECLECTIC

Keirith  
RoAround the Edges  
F/AMERICANA

Michael Soderstrand/  
Eunyoung Kim  
Korean Bilingual Show  
KOREAN MUSIC/NEWS

Grace Cho  
Babbling Fish  
INDIE ROCK  
alternating with  
DJ Tshikoman  
Reggae Vibes  
REGGAE

Aliane Maxwell-Johnson  
Bobby Henderson  
Songs of Praise Gospel  
GOSPEL

8:00am

Matt Simpleton  
Cheerios & Beer  
Extravaganza  
PUNK

Geriatric  
Pitdown Chihuahua  
INTERNATIONAL/  
ECLECTIC

Aurora  
PUNK/INDIE ROCK

Threak - Good Stuff  
IE ROCK / SKA  
alternating with  
Greg  
ship the Shock  
OCK'N'ROLL

Tim S.  
INDIE/PUNK

Robyne  
The Saturday Morning Folk Show  
FOLK/AMERICANA

Gary B. Saylin  
Radio Ravioli 9-9:30PM  
Variety 9:30-10:30  
Reggae Show 10:30-12:00

9:00am

Kristi Kempf  
World of Pooh & Pee  
INDIE ROCK

Madrox  
Napalm Brunch  
METAL / DEATH

Vince Hancock  
Relatively Moore  
ECLECTIC

Mei-Ling  
Indie Galore  
RRENT INDIE

CHRISTOPHER M.  
ECLECTIC

Steve Scott/Lucero Cabral  
Cantonuevo y Tradicion  
LATINO FOLKLORIC &  
TRADITIONAL

Cpt. Mandingo  
African Beat/Roots Reggae  
AFRICAN MUSIC

10:00am

Ellison  
Music in Passing  
INDIE ROCK

Aggie Talk  
SPORTS TALK

DJ Tshikoman  
Reggae Vibes  
REGGAE

Aggie Talk  
PORTS TALK

The Mighty Hawk  
The Almighty Hawk  
R&B/SOUL

Gil Medovoy  
Crossing Continents  
INTERNATIONAL

Mindy Steur  
Cross-Cultural Currents  
AFRICAN/CARRIBEAN/REGGAE

11:00am

Pacifica News

Pacifica News

Pacifica News

Pacifica News

Pacifica News

Pacifica News

Eddie Salas  
La Onda Xicana  
LATINO

12:00pm

TBA

Let's Argue w/ Malcolm McEwen  
alt with TBA

TBA

TBA

Big Valley

Big Valley

Hassam

1:00pm

Todd Urick  
Hush Hush About Hemorrhoids  
(formerly GET STUFFED)  
PUNK/NEW RELEASES

Stephanie  
Punk Rock Incites Apathy!  
HARDCORE/PUNK

Krista  
Industrial Noise Control  
INDUSTRIAL

Thentral Scrutinizer  
Scophernic Pentode  
Disease  
LECTIC/LOCAL

Jayare  
Street Rhythms, Ghetto Party  
BLACK MUSIC/TALK

Hassam  
MEDITERRANEAN

Lindiva  
The Theory of Jazz  
JAZZ

2:00pm

Dave  
SKA HOUR

DJ Aaron  
INDIE-BRIT ROCK/  
NEW RELEASES

Experimental Noise Hour

KDRADIO THEATER

Big Stick  
More Noise, Please  
alt with  
Rich a.k.a. The Evil One  
Industrial Hell  
INDUSTRIAL

Tommy Miles  
Odds and Sods  
FOLK/CELTIC

J.D. Esquire & Angel Child  
Front Porch Blues Show  
BLUES

3:00pm

Darrick  
Music for A Sad Cause  
PUNK/HC/METAL/ETC

HARDCORE HOUR  
with Max Hart

Rav

DVS TOP 10

Jeffrey Fekete  
Today's Aberration, Tomorrow's Fashion  
ECLECTIC ROCK

Jeffrey Fekete  
Today's Aberration, Tomorrow's Fashion  
ECLECTIC ROCK

Timothy J. Matranga  
Kicksville 29 B.C.  
50's & 60's ROCK'N'ROLL

4:30pm

JOE FRANK

SURF HOUR

Mad Beats & Lyrics  
HIP HOP

E IN STUDIO A

Maximum Rock'n'Roll Radio

JOE FRANK

JOE FRANK

5:00pm

TBA

6:00pm

7:00pm

8:00pm

9:00pm

10:00pm

11:00pm

12:00am

## MONDAY

12-3 am  
Travis "Is That Jazz?"  
180 minutes chock full o' funky music incorporating elements of jazz, funk, hip-hop, soul, and much more.

3-6 am  
3D "Get Slapped with The Funk"  
Old school funk, jazz and hip-hop, plus a pinch of salsa and reggae. Basically any music that's fat.

6-9 am  
Juan "Ital music from yard & abroad"  
Reggae music from Jamaica, UK., & Abroad – ranging from roots to the dancehall in a conscious fashion.

9-12 pm  
Matt Simpleton (show was untitled at time of pressing)  
punk

12-2:30 pm  
Kristi Kempf "The World of Poo and Pee"  
Indie Rock

2:30-4:30 pm  
Ellison (show untitled at the time of pressing)  
punk/indie rock

4:30-5 pm Pacifica News

5-6 pm Public affairs (TBA)

6-8 pm  
Todd Urick "Hush Hush About Hemorrhoids (Get Stuffed)"  
The best of old and new punk, hardcore and garage. Each show features new punk releases from around the U.S. I do the show unless I head home for the two scoops.

8-9 pm  
Dave "Ska Skank Down Party!"  
Best of old school & new ska. Listen for info on ska shows plus ticket giveaways and other neat-o stuff.

9-11 pm  
Derrick "Music for a sad cause"  
Music by junkies, misfits, the poor and the dejected. No music by rich kids will be played. No music about co-dependent relationships will be played. Independence and diversity is the key. It's about being straight-up whether you're a fool or a genius. Then we may learn and grow and have respect for ourselves F.....Hypers. Don't be distracted by flag burning issues. It's the rich who are screwing you, stealing your money and giving it back -- with interest compounded monthly.

11-12 am  
Joe Frank "In the Dark"

## TUESDAY

12-3 am  
Megan "Oh Bite Me, It's Fun!"  
Feel-good punk for cynics who realize it's all about chicks and cars anyway.

3-6 am  
DJ Karen "Frozen Tapioca"  
Indie Rock with diversions into Experimental, Punk, Industrial & "ethereal".  
alternating with

DJ K La Boss "Up From the 36 Chambers"  
Fat beats and funky lyrics; hip hop from every angle.

6-9 am  
Jay  
Hip-hop  
alternating with  
SZPICE "Techno Dreams and Ambient Pleasures"  
Waves of techno music ng your mind and ambient illusions changing your reality. Sit back, relax, and let the music take you away...

9-12 am  
Geriatric "Piltdown Chihuahua"  
"Bhangra, Didg, Dub, Celtic, Juju, Ghazals, Klezmer, Soukous, Filk, Chimurenga, Gamelan..."

12-3 pm  
Madrox "Napalm Brunch"  
The newest & best in Metal & Death cuisine with a dash of industrial and punk for flavor.

3-4:30  
Eric Hasseltine "Aggie Talk"  
A sports talk show where callers can call in and ask questions and state their opinions about what's going on in the world of sports.

4:30-5 pm Pacifica News

5-6 pm Public Affairs  
"Let's Argue" alternating with TBA

6-8 pm  
Stephanie "Punk Rock incites apathy!"  
Hardcore and punk crap, old stuff and current, slight emphasis on hardcore with a feminine touch – Rockin' good time!

8-10 pm  
DJ Aaron "Ex-magician still knows the tricks"  
I play new indie rock. I'm also pretty good about taking requests.

10-11 pm  
Max "Hardcore hour"  
The best current punk, hardcore and crust from around the world. Announcements on local shows and political events.

11-12 am  
Surf Hour

## WEDNESDAY

12-3 am  
Mike G. "I'm punk, you're not."  
Music to make you puke. All the worst old & new punk. Non-hitz, Also features live punk bands."it's not easy being Oi, but it's worth the price\$."

3-6 am  
DJ Sub G "Totalitarian Tempermentation"  
Mostly punk and Industrial, but other experimental stuff. Music w/ interjections and dialogues.

alternating with  
Ted "Music High"  
Techno/Ambience/other, great trippy music in the wee hours of the morning. It's to help people come down.

6-9 am

Mr. Wagman's Neighborhood "Where Morning Becomes Eclectic"  
A mix of anything with a base in folk & roots music & the occasional piece of cheese.

9-12 pm  
Aurora "Punk more or less"  
Rick says, "Aurora has excellent taste in music. Everybody ought to tune in."

12-2 pm  
Vince Hancock "Relatively More"  
Radio entertainment not limited to prerecorded music.

2-4:30 pm  
DJ Tshikoman "Reggae Vibes"  
Featuring Dancehall, roots reggae, and World Beats (sometimes upon request).

4:30-5 pm Pacifica News

5-6 pm Public affairs (TBA)

6-9 pm  
Krista "Industrial Noise Control"  
Industrial music. Torture tech therapy, etc., etc., etc.

9-10 pm  
Experimental Noise Hour

10-12 pm  
Rav "Hip hop experience"  
Underground hip hop with tight beats and lyrics that'll make any head bop.

## THURSDAY

12-3 am  
Adam Sprinkle "Skinflute Blues"  
Lecherous lonely-guy plays rock n roll of the primal variety. Some shows experimental of the tape loop, layered noise persuasion.

3-6 am  
Riff-Raff and Ski  
Hip Hop

6-9 am  
Keirith "Rough Around the Edges"  
Folk with some upbeat Americana

9-12 pm  
The Streak "Good Stuff"  
Indie Rock, SKA, & other cool stuff  
alternating with  
Greg "Worship the Shock"  
Rick says, "I've listened to KDVS for over a decade, and Greg is one of the very best DJs I've ever heard."

12-3 pm  
Mei-Ling "Indie Galore"  
Currents in indie rock, punk, etc.

3-4:30 pm  
Aggie Talk

4:30-5 pm Pacifica News

5-6 pm Public affairs (TBA)

6-8 pm  
The Central Scrutinizer "Schizophrenic Pentode Disease"

# KDViations Schedule

A mix of all styles, from classical to spoken word, to punk. Part of the show will be dedicated to playing local artists' tapes, cd's, and records that are sent in.

8-9 pm  
Trivia Masters  
KDVS's one and only real game show (Yeah, Pirate!, we said it!)

9-10 pm  
Bill Smith "KDVS Radio Theatre"  
Original Radio Plays of all Genre.

10-11 pm  
Top 10  
The top ten is based on weekly plays. It is typically followed by "the Auxiliary H.C. Hour."

11-12 am  
"Live in Studio A" -Bands play live on the air.

## FRIDAY

12-3 am  
Rick "Seconds to Last"  
I play punk, hardcore, and art-punk. I strive to do a show as great as Darrick's. That means we'll try to talk about politics now and then, and no bands that don't sound at least as hard as the AmRep sound. Live callers gladly taken on the air. Plus, impressions of many KDVS DJs. But just what is this art-punk stuff? You'll just have to tune in and discover for yourself.

3-6 am  
DJ Carl "Coffee, Doughnuts, and Indie"  
Lots of great indie rock, so wipe the crap out of your eyes, grab a bear claw, and tune in.  
alternating with  
Chris "The Rovop Pre-game Show"  
All kinds of music from jazz to hip hop to industrial. Just come out and we'll keep ya moving until you can't stand it no more.

6-9 am  
Michael Soderstrand/Eunyonng Kim "Korean Bilingual Show"  
Korean popular and traditional music with interviews, news, and the weekly countdown of the top 10 hits in Korea.

9-12 pm  
Tim S. (show untitled at time of pressing)

12-2:30 pm  
The Chris and Rosemary Show  
Eclectic. If it's bad, it's her fault...she's new!

2:30-4:30 pm  
The Mighty Hawk "The Almighty Hawk R&B, Soul"

4:30-5 pm Pacifica News

5-6 pm Public Affairs "Big Valley"

6-9 pm  
Jayare??? "Street Rhythms; Ghetto Party"  
Black Music (Hip-Hop, Funk, Jazz, Fusion, Soul, Reggae, African, Gospel, etc.) & Discussion of issues affecting the African Diaspora.

9-11 pm  
Big Stick "More Noise Please"

Industrial/noise from Babyland to Mind Flux Funeral to Klute, etc.  
alternating with  
Rich the Evil One "Industrial Hell"  
Industrial and Hard "techno core"

11-12 pm  
MRR Radio

## SATURDAY

12-3 am  
The Pirate of the High Frequenseas "Kickin' Da Phat Beats Bi-Hatch!"  
I Play Punk, Metal, Thrash, & Hardcore. I Give Away Tickets, CD's, Tapes, and Pictures of the AOD Naked! Requests! You Hate This Show, but You Can't Stop Listening!

3-6 am  
John A.K.A. Malaclypse "Jon's Fat 3 Hours"  
Eclectic/Industrial.  
alternating with  
Nix "The Pre Pube Puss Show"

6-9 am  
Grace Cho  
Eclectic Rock  
alternating with  
The return of Tshikoman  
  
alternating with  
DJ Tshikoman "Reggae Vibes"  
Featuring Dancehall, roots reggae, and World Beats (sometimes upon request).

9-12 pm  
Robyne "The Saturday Morning Folk Show"  
Traditional & Modern Folk and Acoustic Music From N. America, Europe, and Central/South America.

12-3 pm  
Steve Scott/Lucero Cabral "Cantonuevo y Tradicion"  
Latino Folkloric & Traditional. The Last Hour is always Afro-Cuban. The Second Saturday of the month is Latin Jazz.

3-6 pm  
Gil "Crossing Continents"  
Indian, Far East, Mid Eastern, Mediterranean.

6-7 pm  
Hassam

7-9 pm  
Tommy Miles "Odds and Sods"  
Celtic and U.S. folk, electric folk, and folk rock.

9-11 pm  
Jeffrey Fekete "Today's Abberation Tomorrow's Fashion"  
All New Release Overview From Ambient to Techno and Acoustic to Hardcore. Always Blended to Lift You off Your seat-Never Shake You From It!

11-12 am  
Joe Frank

## SUNDAY

12-3 am  
Punk Roge "NEONATE-NEW LIFE"

Punk and Hardcore with ticket give-aways and lots of requests.

3-6 am  
Jeremy "Yet Another Industrial Show"  
"How was last night (wink)?" "That jerk. He's great at night, but he left before the sun rose." 2 parts industrial, a shot of eclectic, and a pinch of antifreeze. (Recommended for the hearing impaired.)

6-8 am  
Aliane Murphy/Bobby Henderson  
"Songs of Praise and Gospel"  
Contemporary Gospel Music

8-9 am  
Bernard Benson "In Focus" Religious Talk Show  
A religious talk whose theme is solving problems of students and the community in Light of Scripture. Each week a different pastor or lay person from the community.

9-12 am  
Gary B. Saylin "Radio Ravioli" (9 - 9:30) / "Variety" (9:30-10:30) / ReggaeShow" (10:30-Noon)  
Children's music at 9am featuring mostly new releases. A variety of sounds starting at 9:30 am. Reggae Music starts at least by 10:30 am and goes 'til noon. New and old releases.

12-2pm  
Cpt. Mandingo "From African Beat to Roots Reggae"  
African music, jazz, Afro Beat.

2-4pm  
Mindy Steuer "Cross-Cultural Currents"  
An hour of music from Africa to the Caribbean followed by the reggae Hour.

4-6pm  
Eddie Salas "La Onda Xicana"

6-8 pm  
Lindiva "A Theory of Jazz"  
Jazz of all varieties; new and old recordings, from bop to avant-garde. Also show information and ticket give-aways.

8-10 pm  
J.D. Esquire & Angel Child "Front Porch Blues Show"  
Blues for the down home blues lover. A Medley of contemporary blues and country blues, R&B, big band, jazz (the blues side), zydeco, soul, gospel, and lesser known traditional styles. Tune in to the legends who formed the roots of indigenous American music and their progeny who offer interpretations and reflections of the masters.

10-12 am  
Timothy J. Matranga "Kicksville 29 B.C."  
Raw, primitive 50's & 60's Rawk & Roll. Lotsa deranged mayhem and psychosis. Plus the best of the recent garage/surf/punk scenes.

# The Not So Siskel & Ebert Radio Hour

and other mildly amusing, slightly silly but otherwise completely pointless things

Well, after two exciting fun-filled quarters, we at the NSSERH (see title of article) are still going strong providing KDeViateS everywhere with the latest, greatest, most interesting, and newsworthy gossip, talk, reviews, eavesdroppings, and other assorted bullshit about the film and entertainment industry. And of course, we still give away more stuff than any other radio show West of the Sacramento river and East of Dixon! **But Wait! There's More!** Now that summer is here, we at the NSSERH (you know what that stands for now, right?) can focus our mighty intellects on the task of bringing to you a zestier, low sodium, organically grown Not So Siskel & Ebert Radio Hour brought to you by folks in San Antonio that know what movie shows are about. "But How?" you exclaim, "how can the NSSERH get any better than it's current state of auditory excellence?" We're glad you asked. How about more **celebrity guest interviews**? People almost as famous as George Lucas and Harrison Ford, but no quite. Even more exciting **giveaways!** Stuff kinda like vials of Elvis' sweat and Max Von Sidow's beard, but no really. Huge **contest prizes!** Comparable to a lifetime supply of crack cocaine and a date with Sandra J. Bullock or Dean Caine, but only if you use copious quantities of mind altering substances first. How's that for exciting incentives and downright bribery?

So listen to the Not So Siskel & Ebert Radio Hour every Tuesday from 2-3 pm. And while we won't promise you a good time, or even a painless one, we will guarantee that it won't give you breast cancer.

If you're interested in being a celebrity guest, donating vials of sweat or beard trimmings, and/or volunteering yourself for a date. Contact us at:

madrox@mother.com

or

The Not So Siskel & Ebert Radio Hour  
KDVS  
14 Lower Freeborn Hall  
UCDavis, CA 95616

KDVS does not confirm the veracity or accuracy of the information released in the above article. The attitudes and opinions expressed in the above article do not reflect those of KDVS, KDVS' sponsors, or the University of California.

## Top 10 Reasons Why The Not So Siskel & Ebert Radio Hour is really neat

10. We have more giveaways than nay radio show West of the Sacramento River and East of Dixon
9. Exciting Celebrity Interviews
8. Ajay thinks he's Brad Pitt
7. We have the latest information on Ru Paul, Max Von Sidow, and Oprah's dad
6. Where else can you hear the opinions of freaks on crack
5. Listening to our show will not cause cancer, emphysema, or heart disease
4. Madrox is the real voice of James Earl Jones
3. It's amazing a show this bad could get air time
2. Bilvis is the Unibomber
1. If you really slow it down and take it frame by frame, you can see her nipple.

## Growing Up Radio in the 80's by D.J. Aaron

While growing up in suburban Santa Rosa, I listened to a steady diet of top 40 radio. The station was 93 KREO (R.I.P. 1987) to which I spent hundreds of prepubescent hours listening while playing baseball board games during my elementary and junior high summers.

I started making mix tapes at this time—90 minute gems filled with all the classics so I could hear Mike and The Mechanics, The Allan Parsons Project and Level 42 any time I wanted. I was fine and precise about such tapings being sure to edit as much of the DJ's ramblings as I could so I'd have a clean non-commercial copy... My proudest collection being the entire 45 minute side which I filled end to end with Falco's "Rock me Amadeus."

Once I had the mix tape thing down I attempted to seize control of the airwaves themselves by calling and requesting as many songs as possible. I was determined to get Van Halen's "Jump" into the "High Five at Nine" countdown each night and was heartbroken when it fell from the mighty ranks of Rick Dees' Top 40 countdown.

I also realized that when KREO was giving out tape copies of Richard Marx's debut in the middle of the afternoon that it wasn't too difficult to be callers 1 through 5 as long as I

changed my voice each time. This was the fledgling of a realization that has propelled me to this day... **RECORD COMPANIES HAVE MONEY TO BURN.**

I maintained my winning ways for the next years and by using fake voices and the clever alias: Jeff Sabo (Combination of favorite baseball players Jeff Treadway and Chris Sabo) I could reel in two or three tapes a month from KREO.

In high school I met a man (who will remain nameless for several legal purposes) that used to be heavily involved in radio. He in fact started a popular station in Sonoma County and also ran a small commercial community station in the early eighties in Santa Rosa. The small station went off the air in 1985, but he still received mail from all of the major record companies. Occasionally, he'd sell a CD to me for seven dollars. A great deal for me and a way for him to capitalize on a high school kid and his friends who would buy the CDs that he was getting free. Since he still communicated with these record companies so that they would continue to send him the product, he'd have me listen to the 30 new CDs he got each week and then have me tell him what I thought of them so he could bullshit the record heads.

This was fine but I wasn't getting enough free stuff. Oh sure, when Elektra sent him fifty copies of The Breeders "Safari EP" he gave me one for free, but Elektra only did that once a month.

He also wasn't sent the stuff I read about in "Maximum Rock and Roll" and "The Big Takeover" the Sub Pop stuff like Tad, Mudhoney, Swallow and Nirvana (yes, M.R.R. wrote about Nirvana at one time as the saviors of punk rock—little did they know Nirvana would open the gates for the streamlining of alternative music).

When I came to KDVS in the summer of 1992 I was amazed at the amount of music the station had. I asked the music director how many CDs they received a week. "Oh at least fifty. Some times well over a hundred." This is per week mind you! Every week bands and people from all over the world sent KDVS their music and that amounts to 100 a week. And that's not including 7 inches and 12 inches.

I knew I had to get my hands on this.

I worked diligently at KDVS for the next couple of years. Climbing my way up the corporate... uh, I mean non-commercial freeform ladder until I took over the helm of music director in the summer of 1994.

At this point you're probably thinking, "who is this punk (I don't mean "Lookout," "Empty," "Epitaph—wait... Epitaph's not punk) punk I mean the literal "jerk" punk) talking about how KDVS improved his CD collection by two hundred discs?" That's not the meaning of this article. The meaning of this article is that radio and music have been in my blood since a very young age. I've been incredibly fortunate to have found a station as great as KDVS, to DJ a show for three years, to listen to thousands of bands and hang out with some nice folks. I will honestly remember and love this place for the rest of my life and will miss it dearly.

I was also sent the entire Sonic Youth back catalogue on CD today from Geffen.

Money to burn I tell ya....  
(We wish Aaron luck with his new job, working for the man -ed.)

## Reggae reviews by Mindy Stuer

**Dennis Brown "Open the Gate" Heartbeat \*\*\*\*** Maybe once or twice a year a record comes out that is truly classic. Its sometimes easy, with all the crap that Dennis Brown puts out, to forget that he is one of the greatest singers in reggae music. This compilation of classic tracks from the 1970's serves as a reminder. This is serious message music and Dennis' voice was still in its prime. This recording includes several lesser known tracks that make this more than just a greatest hits collection.

**Bunny Wailer "Retrospective" Shanachie \*\*\*1/2** Bunny, the often forgotten third Wailer finally gets his due on this compilation. This record contains many of his best known tracks spread across his 20 some years of recording. Although there are some surprising omissions (i.e. not a single song from his classic Black Heart Man album), there isn't a single dud on here. If you're looking for an introduction to this unjustly overlooked reggae great, this record is a good, if incomplete start.

**Lucky Dube "Trinity" Tabu/Motown \*\*1/2** South Africa's Lucky Dube is one of the finest reggae artists to emerge in recent years. Along with his uncanny vocal resemblance to Peter Tosh, he's also recognized for having one of the best live shows in reggae. Unfortunately you would not know that from his major label debut. It is a fallacy to think that just because an artist puts out a record on a major that its going to be inferior, but in this case it's true. "Trinity" just doesn't stand up, musically or lyrically, to its predecessors. There are out of place Hendrixian rock riffs, feeble attempts at dancehall and shallow lyrics all over this record. Even Lucky's voice doesn't sound as strong and there are tracks where he is completely overshadowed by backup singers. This record is saved by the title track, which easily stands up to anything Lucky has done and which show that his talent hasn't disappeared. This attempt at commercial crossover is a disappointment.

**Wailing Souls "Live On" Zoo \*\*1/2** Speaking of commercial crossover, The Wailing Souls are a group that have successfully made the transition from roots harmony trio (now duo) to dancehall hitmakers. This record is a continuation of that. Most of the songs are strong lyrically and the music isn't overly synthesized but they just aren't as good as they used to be. Their laughably bad cover of "Na Na Hey Hey Kiss him goodbye" (complete with synth drums and percolating bogle beat) is absolutely unforgivable, especially from a band of

this stature. I guess they really need the money.

**VA "Reggae Roots; the RAS records story" RAS \*\*\*** Since its inception in a Washington DC garage in 1980, RAS has grown into one of the largest and most prolific reggae labels in the country, if not the world. As with any label that puts out the number of records that they do, the results are hit and miss. The same label that brought us Isreal Vibration is also responsible for Foxy Brown and Chuckleberry. Nonetheless RAS is responsible for keeping reggae music fresh & alive into the 90's and this 2 CD collection gives us 22 good reasons why. They wisely avoided putting their dud artists on this collection & instead filled it with classic tracks by the likes of Israel Vibration, Inner Circle & Eek a Mouse. This record is a fine introduction to contemporary reggae.

## Reviews of Printed Matter by Tim Matranga

### Bad Trip #7

Real low-brow zine featuring the new garage and surf predominantly with some coverage of the old. Many interviews, this ish including one with Z-movie biker king Davie Allen. Also includes a follow-up on the Love piece from #6. (A full length interview with rock'n'roll legend Arthur Lee appears in the previous issue, currently still available). A real kick-in-the-pants zine, every page laid out with pics, captions, etc. in a true grungy/mid 60's aesthetic--as any Russ Meyer fan can tell ya'. Interviews with Sons of Hercules, Insomniacs, Wayne Kramer, Hate Bombs, Fells, and a couple others. Reviews tend to be fairly predictable, as Bad Trip tends to love most every garage/surf-related item submitted for

appraisal (perhaps making this not the best starting point for neophytes to the genre). A good source for band and label addresses. A zine with a passion for what it prints, and those who give a rat's ass will definitely 'preciate!!

### Fuzz, Acid, and Flowers by Vernon Joynson

Despite some major flaws, this 400+ page book is still the "bible" for folks seriously interested in garage/psych from the mid 1960's. This reference book strives to be a comprehensive guide to the genre of US 60's punk and psychedelia, mostly from 1964-68 (Seeds, Question Mark & the Mysterians, Glass Family), but also includes a fair share of early and mid 70's psych/drug-influ/noise (Debris, Texas'ld). Each listing includes band members' names (when known), band history, relevant info, discography, and compilation listings, with rarity/sought-after scale. Currently, there is no other book of this magnitude and scope on this topic, covering thousands of ultra-obscure garage bands.

One major criticism, obvious to the "hardcore" fan, is the blatant plagiarism from other printed matter, mostly "small-time" zines. Lost and Found's Mark Prellberg and Mike Markesich have been outspoken critics of Joynson: "For the most part, the "author" has done very little research of his own -- instead he has resorted to "borrowing" (and that's using the term loosely) from previously published zines and LP liner notes, some of which were not correct in the first place."

My own personal criticisms regard its strange omissions of some of the most crucial garage bands: No Golliwogs? That borders on sacrilege. No Beau Brummels? Now that is truly weird--what

### Instrumental/surf guitar top 10 played bands on KDVS so far this year...

10 <b>Boss Martians</b>	self/titled	(Dionysus) CD
9 <b>Boulevard Park Trio</b>	"Civic Pride"	(Secret Center) 7"
8 <b>Galaxy Trio</b>	"Trio In the Harem"	(Estrus) CD/10"
7 <b>Finks</b>	"Fill 'er Up & Go"	(Dionysus) CD
6 <b>Impala</b>	"Kings of the Strip"	(Estrus) CD/10"
5 <b>Satan's Pilgrims</b>	"At Home With..."	(Empty) CD/LP-Estrus 7"
4 <b>Mermen</b>	"A Glorious Lethal Euphoria"	(Toadophile) CD
3 <b>Locked In to Surf</b>	Various Artists	(Alopecia) LP
2 <b>Tiki Men</b>	"The Good Life"	(Estrus) 7"
1 <b>Beyond the Beach</b>	Various Artists	(Upstart) CD
0 <b>Man or Astroman?</b>	"Project Infinity"	(Estrus) and others

The Surf hour is on every Tuesday night at 11pm. Tune in for new as well as vintage instrumental/surf music. With your host Tim "the Gremmie" Matranga. Check it out!

60's pop/punk fan isn't aware of the Brums? And the 9-line history of the Sonics? -- Not much here I didn't already know. Well, to be fair though, in general, this book is informative and densely packed with information, which according to different sources, is 97 to 99% accurate. This is a definite improvement over the previous ed, Flashback, which contained far more errors, now corrected. And for the first attempt at a book of this sort, inconsistencies are indeed to be expected. Also, many bands do get extensive and interesting coverage (HP Lovecraft, Elevators, Love, Red Krayola), as well they should.

As access to many original zines is highly limited, this book is indeed recommended, not for the casual fan--but for the hardcore fan who craves large amounts of information on their fave obscure bands.

#### Hate #18

Well, if you've followed Peter Bagge for any length of time, I'm sure you're familiar with his most popular underground comic Hate. P-Bag's been recently interviewed in MRR and Flipside, mainly due to his strong association with the punk scene. He's done cover art for dozens of records, including the Groin Thunders various artists collection, Girl Trouble, Tad, The Maddaddies, and the A-Bones to name a few. This comic, going on four years now, truly lives up to its name. But when everyone's done screaming, it still has a feel-good resonance. Artwork is uniquely twisted, with every emotion, gesture, expression, exaggerated 10X over! Now it's in full color, too--a no-fail sign that it's

getting real big folks. (Hold onto those first editions!) In this episode, Buddy and Lisa are back at his parents in NJ, living in the family room/basement. Plenty o' hip slummers and trailer trash too. Butch breaks into an abandoned drug store, and Lisa drives a monster truck, with plenty of overwrought Bagge dialog and no-holds barred intensity. This comic kicks ass, and if you love/live rock'n'roll, you know what it's all about, baby.

#### Icehouse beer

4.99 at my local Safeway. Goes down smooth, with no bitter aftertaste. Certainly better than the pisswater known as Keystone. Clean and pure. This just doesn't do it for me, sorry folks. Doesn't satisfy. Just get me my Red Stripe, any vol of Back from the Grave, and a comfortable chair. These are indeed the essentials of life. With this crap I feel like I should be one of ten thousand people attending a Phil Collins concert at Arco Arena. Or maybe at one of those unmentionable mainstream sports bar pick-up spots with every sorry-ass beer in the house priced at 3 1/2! This beer has no aftertaste, or even taste to begin with. I crave a beer that has a sandy, dirty, swishy feel. Wait-- maybe some people don't like taste. Well, sure, in that case this is great.

#### Ugly Things #13

If you like both/either the Misfits and/or the Pretty Things (with emph on SF Sorrow period), you should indeed without a doubt love this zine. Emphasis definitely on mid 1960's R&B, rare and worldwide. In this issue are the likes of the Liverpool 5, Q65, and the usual Downliners Sect column written by ex-

Downliner Don Craine. Edited by Mike Stax of Tell-tale Hearts fame, not to mention the Hoods and the Crawdaddies (one of my personal picks for best 80's semi-revivalist R&B/garage band). Excellent, well written zine with many cool pix and engrossing articles. Best of all is the one on the Birds (not the LA folk-rock band), and plenty of reviews of hard to find records they'll clue you into, and plenty of label addresses to boot.

#### Black to Comm #21

HUGE issue. My favorite (only?) MC5 fanzine now gone big-time. This rag's got something for everyone--writings and ramblings on everthing from old comics, TV, and of course, punk rock. Focus on NY CBGB scene as well as the mid 70's Cleveland punk and psych. Von Lmo, electronic punk-energy genius, is on the cover. Has a mid-60s punk section too, called the Inner Mystique written by one Mr Bill Shute. Watch out though--this zine ain't for the easily offended. Editor/main writer Christopher Stigliano has a big reputation as a corrupt, immoral, un-politically correct dude. Pick up this zine if that turns ya on.

#### Addresses:

Bad Trip, 4325 John Wesley Drive, Dallas, GA 30132. Issues 2 thru 7 - \$4 ea

Ugly Things, c/o Mike Stax, 405 W Washington St, San Diego, CA 92103-- issues 12&13, \$5ea and a couple bucks for postage.

Black to Comm, 714 Shady Lane, Sharon, PA 16146--issue 21, \$6.50.

## Departing deejays...



KDVS would like to say goodbye to the well-known air personality Che "The Angel of Death" Brooks. His show "The Triple Hour of Lunacy" ran for over two years, giving the Sac Valley a dose of hardcore, punk, metal, untasteful jokes, and general disrespect towards society. Pictured here with The Pirate in Studio B (1) on his last show, they display their sorry-looking faces to the camera.

Also pictured is former Chief Engineer Darrick Servis (2). He appears to be one of the most laid-back persons you've ever

met, yet the angriest of all KDVS deejays. Here's a rare moment of him looking angry as he lays down a vocal track for his punk band. Darrick is leaving KDVS after the summer to get a job.

A weekend of fun was held earlier this year at Old Ironsides (10th & S Streets) in downtown Sacramento; the event was a benefit show for KDVS. The bands that played were The Tiki Men, 5'10 (3), Playground (2), Knapsack (1), The Curbfeeler, and The Troublemakers. The two day benefit was a huge success, raising \$1000 for our station. KDVS would like to thank Old Ironsides, the bands, and everyone else involved for their commitment and support for alternative radio.



# KDViations reviews

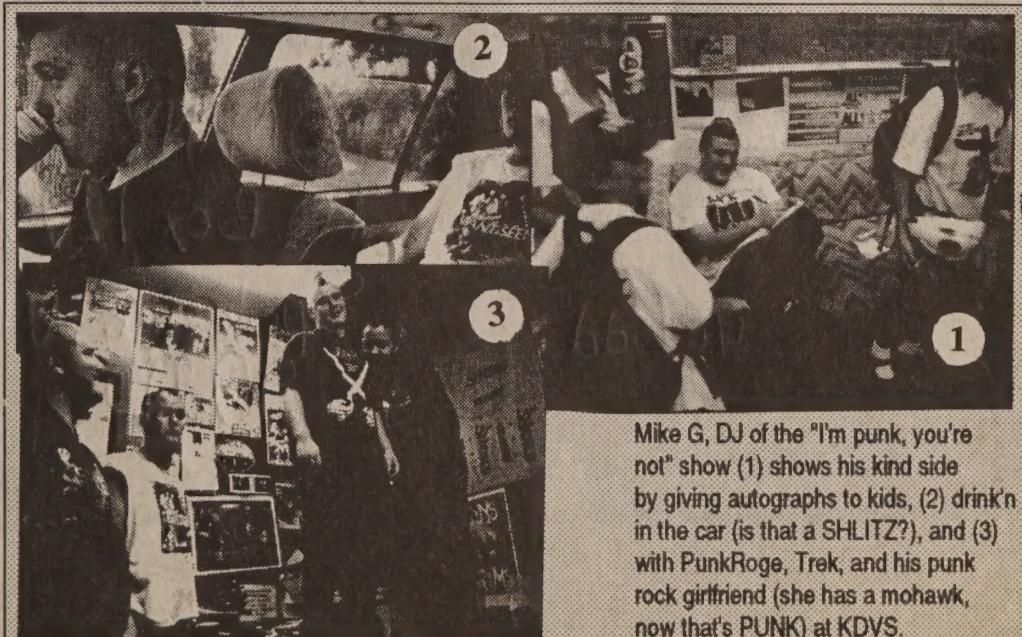
Hey, Todd here from the Punk Dept (also the GM, editor, cook, and bottle washer). Just here to let the kids know what's up in the world o' punk rock. This month I don't have any time to give you the lowdown on the usual biz, so instead I compiled a list of trash I've been playing on my radio show (GET STUFFED, 6-8pm Mondays [yeah, it's not a posh 8 to midnight area show, but I don't want to hog airtime]). Sorry to say that I am discontinuing my post at the Punk Dept, instead I am handing it to Karen Corbelli, a devoted KDVS volunteer. So here's the list:

Sicko	Laugh While You Can, Monkeyboy	CD	EMPTY	Excuse 17	Such Friends are Dangerous	CD	Kill Rock Stars
Pounded Clown		7"	Last Resort	Eveready	Reinhat...	CD	Liquid Meat
Bisybackson	Whats all this about hi fidelity	7"		Mount Shasta	Who's the Hottie	CD	Skin Graft
Strawman	The Lottery	CD	Allied	Cherries	Daddy-o	CD	Morning Glory
Zoinks	Bad Move Space Cadet	CD	Dr. Strange	Head	Street Level Assualt	12"	Evil Clown
The Neighbors	I'm No Gentleman	7"	Delux	Penis Fly Trip	s/t	7"	WOOF!
Carrier	Up With People	7"	Wooden Blue	V/A	Creaturedid/Stubb/Atlas/herTears	7"	Capsule
Haskel/TemperTantrum	(split)	7"	Wooden Blue	V/A	Pigs Suck	7"	CleanPlate
Scissor Girls	To the Imaginary Layer of Skeletons	CD	Making of Americans	V/A	Campaign/factory/manisthebast/scapgc	7"	Frame Work
BUM/Teengenerate	Split	2x7"	Lance Rock	Scapegrace	Plead	7"	Frame Work
BUM	Live in Madrid	LP	imposible	LeapFrogSociety/Catapult	s/t	7"	Bucky
Dancing Franch Lib.	Powerline	CD	Revenge	Kill The Hippies/BlackenSnappen		7"	Wheelchair
Worm	Things You Know	7"	Sleep King	Halfman	No Choice but to learn	7"	Buried Alive
Car Bomb	Young Heart Attack	7"	Buddy System	Fondled/Tito'oTitoBand	Do you want a grilled cheese?	7"	Toast
Minority(NOT NEW)	Hesitation	7"	Flaming Steve	Boris The Sprinkler	8" Testicled Pogo Machine	CD	Bulge
Mono Men	T.S.B.	CD	Estrus	Boba Fett Youth	s/t	7"	Bulge
Garden Variety	(Various split 7"s/CD)			V/A	Teenage Zit Rock Angst	12"	Bucky
V/A	Lake County Freak Show	7"	Dental	The Feelers		7"	Nardwuar
In Vain		7"	Youth Power	Seizure Boy		7"	Coolskin
Nostrilasaurus	Playground Trauma	7"	Dental	Pet UFO	My Name is Esther Cohen	CD	Coolskin
Explosive Kate	Throw it away	7"	Swindle	Mr. T Experience	The Women Who Love Them	CD	Double Deuce
Spent Idols	Texas Bashing I/II	2x7"	Pogo Stick	Kaniption	Welcome to My Mind	CD	Lookout
V/A	What goes bonk...	7"	Nation of Kids	Hi-Fives	Fly in the ointment	7"	Lookout
Jawas	Tales from the Crib	CD	Nefer	AFI	Bred in the Bone	7"	Wedge
DBS	The percession of sim.	CD	Jade Tree	Oswald Five-O	Destroy Olympia	7"	Grinning Idiot
J Church	Ypsilanti's Newest Hit Makers	7"	Estrus	The Rickets	s/t	7"	K
Henchmen	Bama Lama Lulu	7"	Radio X	The Waydowns	love/Hospital	7"	K
Vulcaners	Hey Hey..	7"	Bag of Hammers	Kpants	Fun In South City	LP	Grinning Idiot
InlandEmperiors	Alright, Hit It!	7"	Estrus	Brentwoods	s/t	7"	Radio X
Inhalants	They Call Him...	7"	Vendetta	The Stiffs	s/t	7"	Holy Plastic
Mister Suede	Everybody's Going Ape	7"	Radio X	Hate Bombs	She's the Girl	7"	Speed-o-Meter
Car Thieves	Get Action!	CD	Crypt	Screw 32	Why are...	7"	Harvest
Teengenerate	Soul Food	CD	Crypt	Swinging Utters	The Streets of SF	CD	NRA
Oblivians	(Various 7"s/CD)		Lookout	The Queers	Surf Goddess	CD	Lookout
Riverdales	Timmy Slich	7"	Lookout	Grain		7"	Final Jeopardy
Frumpies		7"	Vomitomium	Rugburn/Jeberekenelle		12"	Reality Control
Joltergeist	Goodbye Dr Fate	CD	Dischord	V/A	Want Comp	12"	Wantage
Trusty	Inzombia	CD	Dischord	Ragady Ann	Nim	7"	Radio Trash
Slant 6	Stereodrive	CD	1+2	No Empathy	You're So Smart	7*x3	Johann's Face
Devil Dogs	The Future of What	CD	Kill Rock Stars	Apocalypse Hoboken	Daterape Nation	7"	Johann's Face
Unwound		LP	Vinyl Dog	V/A	Songs About Drinkin'	12*x2	Too Many
Stitches	8x12"			Diesel Queens	Hooked on Moronics	CD	Sympathy/MRR
				My WhiteBreadMom/Moody Jackson	split	7"	Burnt sienna

There is a lot of extra stuff I didn't list, or forgot to list, due to the limited space in this shortened summer program guide. I would like to thank John from Reality Control (5970 Birch #2, Carpinteria, Ca. 93013) for sending us some totally cool D.I.Y. records (check out the Reality Control comps if you see them), and Ben from Coolskin Records, and Boyde from Bucky Records. My favorite albums this year so far come from Guzzard (AmRep), Pet UFO (Double Deuce), Boris the Sprinkler (Bulge), and Head (Evil Clown(12"EP)). Some excellent new 7"s include releases by Seizure Boy, No Empathy, The Car Thieves, Boba Fett Youth, and The Jawas. There has been a huge outbreak of really bad pop-punk bands akin to Green Day, and Pennywise/Bad Religion rip-off bands-- so watch out. Being somewhat of a pop-punk fan, Victoria, BC's Bum is one of the most overlooked bands on the west coast. They are one of my all-time favorite pop-punk bands (second only to the Descendants), with releases on AuGoGo (Aus. release "I Am Superwoman"), Lance Rock (Can.), PopLlama (U.S.), and a new "Live in Madrid" album (Impossible-Spain). Also, check out Sicko's new release "Laugh While you can, Monkeyboy" (Empty Records), which is a great Seattle pop-punk for all ages. -Todd (Send records for airplay at KDVS to: The Punk Dept, c/o Todd/Karen, 14 Lower Freeborn, Davis, CA 95616



Three great new records our radio station doesn't have. **"Pogo Attack"** comp (upper right) on Pogo Punk Records (East Coast HC/OI w/ The Pist, Bristles, Blanks 77, 86'd, etc). **"We Are All Guilty"** (top right) northwest HC comp on Outcast Records (w/ Inhumane, Bristle, Mukiteo Faries, Evicted, Moral Crux, etc). **Bum/Teengenerate** split (left) 7".



Mike G, DJ of the "I'm punk, you're not" show (1) shows his kind side by giving autographs to kids, (2) drink'n in the car (is that a SHITZ?), and (3) with PunkRoge, Trek, and his punk rock girlfriend (she has a mohawk, now that's PUNK) at KDVS.



1. Volunteer Jennifer Milam works on the program guide with Jeff & Laura Diamond in the background.

LIVE IN STUDIO A: 2,3 The Yahmos, from Sacramento.

4 The Sinister 6 drink'n beer at my house. 5,10 Ten Days Late from Vancouver, BC. 8,9 Pop-punk's Gob also from Canada. 6,7 Ida, from San Francisco. 11 The Knockoffs (Sac, Stockton)

## Finally, a radio station for the people, by the people.

A radio station run by everyday people, who are not interested in selling you stuff, or making money off you. It is people playing music that they like, not a record company telling them what to play. A station concerned with the community, open to many voices and viewpoints. Alternative rock, hip hop, folk, blues, jazz, eclectic, etc; it's all the REAL THING by REAL PEOPLE. But, as reality goes, we need money to pay the bills too. You can help us by donating what you can, or if you are a business, sponsor airtime or take out an ad in our next program guide. Write to KDVS, or leave a message for Martin at (916) 752-0728. NON-PROFIT, NON-COMMERCIAL FREEFORM RADIO KDVS 90.3fm. Support freedom of speech.

Thank you everyone who donated on our spring on-air fundraiser.



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**90.3 fm**

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